NUMBER
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COMIC SHOP NEWS

Arkham Asylum Becomes Financial Institution for DC

According to the November Capital City Distributors' ***Internal Correspondence, Arkham Asylum*** has become the biggest-dollar comic in history, surpassing the previous record-holder, DC's ***Ronin #1***. The report goes on to say that ***Arkham Asylum***, the Grant Morrison-Dave McKean graphic novel that takes Batman into Arkham Asylum after the inmates have taken over, has posted over 2.5 million dollars in retail orders, meaning that the book will have a pre-sold print run of over *100,000 copies!*

With advance sales in this range, you can look for ***Arkham Asylum*** to make an appearance on a number of best-seller lists upon release. ***Arkham Asylum*** is still scheduled for early October release; plans call for it to appear shortly before the debut of the new Batman series ***Legends of the Dark Knight.***

by CLIFF BIGGERS

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From

COBBLESTONE BOOKS
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A Comics Specialty Outlet

Squadron Supreme Face Evil to the Nth Degree

Shortly after ***CSN*** began publication, we told readers that a new ***Squadron Supreme*** graphic novel was in the works--and now it's not only finished but scheduled for October 5th release! The sequel to the popular limited series from several years ago will reunite the ***Supreme*** team of Mark Gruenwald and Paul Ryan, along with inker Al Williamson.

So what's bringing the Squadron Supreme back into action? The Nth Man! No, not *that* Nth Man--this is the energy-absorbing villain from the pages of the Thing trade paperback. He's invaded the universe of the Squadron Supreme--and he's threatening to wipe it out. Faced with that sort of menace, the Squadron Supreme go back into action again in an 80-page graphic novel priced at $9.95.

by Cliff Biggers

Eternity Appeals to Space Cadets

What's the only television show to have appeared on all *four* networks in the 1950's (in case you didn't know there were four networks, that's ABC, CBS, NBC, and DuMont)? Fans of science fiction are likely to know that it was ***Tom Corbett Space Cadet.*** Early next year, ***Tom Corbett Space Cadet*** will also be one of the relatively few comics to have been published by four different comics companies when Eternity adds the title to its line-up of continuing series. (So who else has done a ***Tom Corbett Space Cadet*** comic? Dell, Price, and K.K. Publications, another division of Western Publishing.)

Tom Corbett Space Cadet, a television series loosely based on Robert A. Heinlein's classic 1948 juvenile-sf novel ***Space Cadet***, debuted on CBS as a three-times-a-week series. The story focused on Tom Corbett, a cadet of the Space Academy in the 24th Century. Corbett is training to become a Solar Guard, a member of the peacekeeping unit of the Solar Alliance, an organization that consists of the inhabitants of Mars, Venus, Titan, and the Commonwealth of Earth. Like so many sf series, ***Tom Corbett Space Cadet*** is ostensibly set on Earth (a little planetary chauvinism by the creative team, perhaps), but most of the action takes place in outer space.

"We'll be making some minor changes in the storylines," said ***Tom Corbett*** writer Bill Spangler. "It will be more action-oriented and less preachy than the television show." Joining Spangler will be artist Fred Perry.

Eternity hasn't set a release date for ***Tom Corbett Space Cadet*** thus far; ***CSN*** will let you know as soon as the information is available.

–by Kim B. Pearson

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COMIC SHOP NEWS™
From
A Comics Specialty Outlet

4Winds Explores the Wilderness

The first volume of the long-awaited Timothy Truman project ***Wilderness*** has been scheduled for December release. ***Wilderness Volume One: The Borderland*** will be simultaneously issued in three different formats. The book, a historical biography of Simon Girty, has been the subject of much anticipation in the comics world since Truman first announced it almost a year ago. The second volume of the two-book series will appear in the spring of 1990.

Wilderness is the true story of the man known as the "White Savage" by the settlers of the Ohio River frontier of the 1700's. Girty began his rise to prominence as a trusted scout and interpreter in the years leading up to the Revolutionary War. Girty's changing alliances made him an enemy of the American people once the war began, however; he deserted the Americans and Fort Pitt and joined the British at Detroit. For over four decades, Girty chose to side with the Indians and took part in bloody raids on American settlements, moving farther north and west as encroaching American settlement forced itself into Indian territory. He continued to serve as a liaison between Iroquois warriors and their British allies for many years. Girty finally died in 1818, a blind, crippled alcoholic exiled to Canada.

Truman's fascination the historical figure of Simon Girty led to the ***Wilderness*** project. Girty has remained a relatively enigmatic historical figure; only a few books have been written about the man, and much of that was biased because of Girty's strong anti-American stance. "His main crime was that he joined red men who were resisting white encroachment into their territories," Timothy Truman said. "Many, many other Americans had gone over to the British Army to fight Americans at places like Yorktown and Saratoga, but the Americans reserved a special hatred for Girty because he ran with Indians and turned on 'his own.'"

Truman's research took many months; he located long-unavailable books chronicling Girty's life, and did a great deal of additional research on the lives of those men whose paths crossed Girty's--either as friends or as enemies. In the course of his research, Truman consulted with historical experts, corresponded with authors and researchers who had studied Girty, and tracked down every written account of Girty's life. Truman even ventured on a trek down the Ohio River in an effort to recreate a portion of Girty's travels. ***Wilderness*** will include a complete bibliography of Truman's source material.

Truman's interest in history and in Indian culture has played an important role in other projects he has worked on, including his highly-acclaimed ***Scout*** series. Truman is convinced that comics can successfully draw from source material other than superheroes, and ***Wilderness*** is proof of that.

Truman has become a major name in the comics field in the past several years. Most recently, he has achieved a great deal of success with the three-issue ***Hawkworld*** limited series for DC. The first issue of ***Hawkworld*** was so well received that it even beat out the ***Batman Movie Adaptation*** in dollar sales in the month of June, according to Capital City Distributors. Truman's successful reinterpretation of the Hawkman saga is such a success that it will lead into a new ***Hawkworld*** inspired ongoing series in early 1990. Truman feels that ***Wilderness*** is different than much of his other work, however.

"I'm very proud of most of the work I've done in comics thus far, given the circumstances that most of it was done under," Truman said. "But trying to do good comics on a monthly basis is an emotionally and physically draining experience.

"When I was drawing ***Starslayer*** and ***Grimjack,*** there were times I was pencilling and inking five pages per day. Sometimes with ***Scout*** I was scripting, pencilling, and inking three pages a day. Obviously, I'm a very fast artist, but the pace causes a lot of wear and tear on one's engine.

"I made a conscious effort to maneuver my career to the point where I could spend more time concentrating on single, special projects. Anybody who's trying to do something worthwhile with the comics medium soon comes to the same conclusion. ***Hawkworld*** was perhaps the first step down that path. But ***Wilderness*** is where I was finally able to turn the corner. There are times when I've been able to spend an entire day inking a single panel.

"***Wilderness*** has been a very rewarding experience in every way. I've had to get to know a man who lived 200 years ago. I've tried to portray his life and his world with absolute accuracy. I want readers to be able to crawl into that world and have a look around. I want them to meet Girty face-to-face and decide for themselves how they feel about him and the things he did."

Volume one of ***Wilderness***, entitled ***The Borderland,*** will cover Girty's early life from his tragic boyhood and captivity by the Seneca Indians to his defection from Pittsburgh and early raids with the Indians in the Revolutionary War. The second volume, ***Bloody Ground***, will chronicle the remainder of his life. The first volume will contain 88 pages of art and story; the second volume will run approximately the same length.

Wilderness Volume One: The Borderland will be released in a trade paperback edition; a hardcover edition; and a signed, numbered, and embossed collector's hardcover edition. All three formats will be available in comic shops in early December. A set of illustrated notecards, ***Chiefs of the East***, was released by 4Winds earlier this year; these cards offer full-color depictions of historical figures who play a prominent part in the ***Wilderness*** saga. A lithograph of a Tim Truman pencil drawing of Simon Girty has also been released.

by Cliff Biggers

NEWSBRIEFS

FRANK MILLER HARDCOVER SLATED

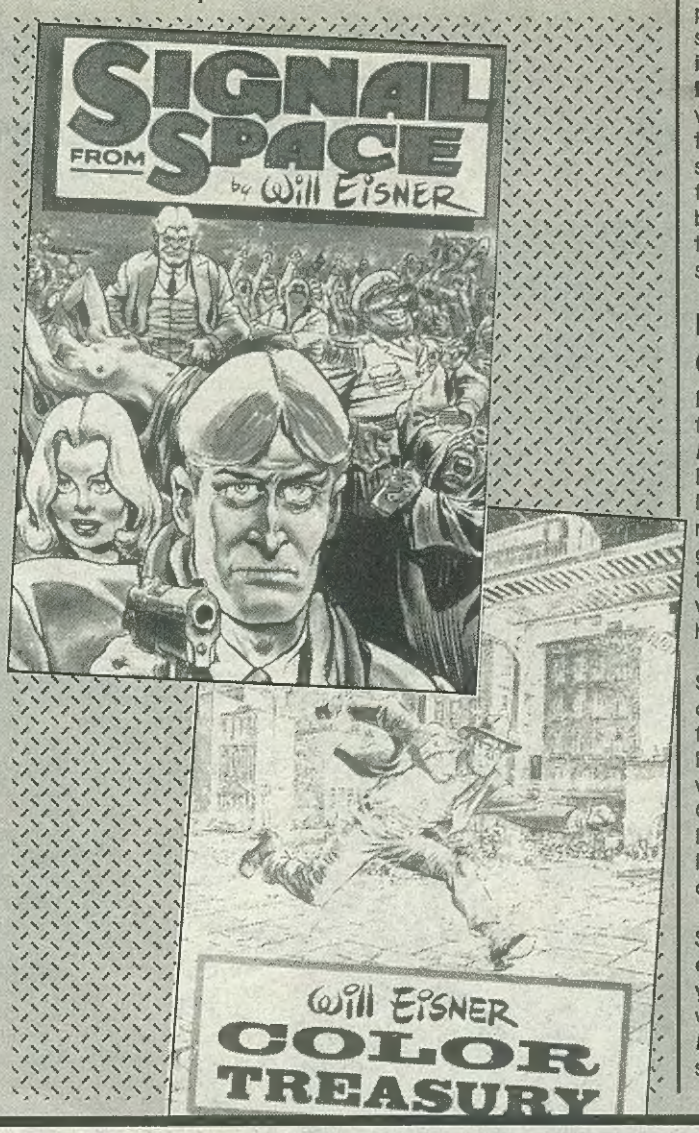
Frank Miller's two Batman series have been released previously in both hardcover and softcover, but November's ***Complete Frank Miller Batman*** will mark the first time the two series have been released in a single high-quality volume. Longmeadow Books, a publishing division of Waldenbooks, will release an upscale hardcover edition under the title ***The Complete Frank Miller Batman***. This edition will feature ***The Dark Knight Returns, Batman: Year One,*** and Miller's first Batman story, "Wanted: Santa Claus--Dead Or Alive," originally published in ***DC Special #16***.

The book containing these stories will be a high-quality hardcover, leatherbound, with silver gilding on the edges, ribbon markers, and original cover and endpapers designs by **Dean Motter**, featuring the art of Frank Miller. **Dick Giordano**, DC's editorial vice president, will write the introduction for the $29.95 collector's item. Be sure to tell your comic shop now if you're interested and tell them that ***CSN*** sent you!

EISNER BARGAINS!

Kitchen Sink Press has published some of the best work ever produced by comics great **Will Eisner**, including an original Eisner graphic novel, ***Signal From Space***, that is quite probably one of the few true graphic novels in the field. Many collectors haven't tried some of these quality books because the $13.95 and $16.95 price-tags made them a bit too expensive for fans' comics budgets. Fans won't have to pass up this fine Eisner material for Christmas this year, though; **Denis Kitchen** has announced that Kitchen Sink will be lowering the price on two of its most popular books, ***The Will Eisner Color Treasury*** and ***Signal From Space.***

The Will Eisner Color Treasury, a 110-page book, was originally published at $13.95, this November, Kitchen Sink will be offering the original hardcover edition of this collection for only $5.95! This book features two ***Spirit*** stories, 25 ***Spirit Magazine*** covers, ten color Spirit portfolio plates, the "City" narrative portfolio plates, and more. ***Signal From Space***, an original graphic novel Eisner produced under the title "Life On Another Planet," is the story of the discovery of life on another planet--and the furor that erupts on Earth in the wake of that discovery. It's a grim, foreboding look at the dark side of humanity in a 136-page graphic novel written and drawn by Eisner and colored by **Andre LeBlanc**. Originally published at $16.95, the book will be priced at only $6.95 for this Christmas season! Great comics by a recognized master at over 60% off the cover price--what more of a gift can comics fans ask for?



MARVEL DEALS OUT WILD CARDS

Wild Cards, the science fiction series inspired by comic books, will be appearing in comic book form in 1990. It was announced at the World Science Fiction Convention's Wild Cards Panel that Marvel has acquired the rights for the ***Wild Cards*** series, which is tentatively set to debut next summer.

Wild Cards is the story of Aces and Jokers. Both are men and women affected by an alien virus after World War II. The aces were given superhuman physical and mental powers; the jokers were cursed with bizarre mind or body disfigurements. Their very existence has affected the nature of the world in which they live.

Wild Cards will be a four-issue bookshelf-format limited series; it will expand upon the first ***Wild Cards*** volume. Several of the ***Wild Cards*** creators will be working on the comic book, including **Lewis Shiner** and **Melissa Snodgrass**. **Dan Chichester** will edit the Wild Cards project for Marvel's Epic line, which will feature artwork by **Bill Willingham** and others.

Snodgrass, who has also worked on the ***Star Trek: The Next Generation*** television series, said that working on the comic book series for Marvel was particularly exciting because no matter what sort of a story concept she came up with, there was no one to tell her it was too expensive to include in the story.

While ***Wild Cards*** is slated four a four-issue limited series run, Steve Saffel of Marvel Comics said that Marvel has every intention of continuing the series if it's as successful as Marvel anticipates it will be.

SLIMER OOZES ONTO RACKS IN DECEMBER

Now Comics' ***Slimer*** will make its trade paperback debut in December--but don't look for it to have a long shelf life! Now Comics has announced that the American printing of this 64-page trade paperback (which is being published in conjunction with Marvel UK, which handles ***Slimer*** in England) will consist of only 5000 copies, distributed only in comic shops like the one where you picked up this issue of ***CSN.***

This perfect-bound trade paperback, priced at $5.95, will reprint the first three issues of ***Slimer,*** featuring material by **Hilarie Staton, Brian Boerner, Barry Peterson, Dave Schwartz,** and **Gary Fields.** Now warns that there will be no reprinting on this book--once those 5000 copies are sold that's it! Let your local comic shop folks know as soon as possible if your library won't be complete without a ***Slimer*** trade paperback--and tell 'em that ***CSN*** sent you...

DAVE STEVENS TURNS OVER A NEW PAGE

Betty Page has been quite an inspiration for **Dave Stevens**, artist/writer of ***The Rocketeer.*** Fans of that series know that Betty Page is the model for Betty, the Rocketeer's girlfriend. Stevens has already produced a limited edition lithograph of Betty for Graphitti Designs, but the rather high price-tag that goes along with an artist's lithograph was a bit prohibitive for some fans.

$11.95 isn't a prohibitive price, though--and that's how much fans will have to pay for the honor of wearing a Dave Stevens Betty Page illustration on their chests when Graphitti issues is ***Betty Page t-shirt*** in October. The shirt will feature an all-new Dave Stevens full-color illustration of Betty Page, faithfully reproduced in full color on a white 100% cotton t-shirt.

Since not every comic shop stocks t-shirts except on special order, be sure to let your local shop know that your wardrobe won't be complete without Graphitti's ***Betty Page t-shirt***--and tell 'em that ***CSN*** sent you.

FOX-Y GIRLS

Lester Girls, star of ***The Trouble With Girls*** over at Eternity, keeps trying to give up his life of glamour and adventure and settle down to a desirable humdrum existence. Unfortunately, in the world of Lester Girls, his desires are unfulfilled, so he has to live the life everyone else would *kill* for.

Now, it appears that Lester Girls' comic book life is about to become a part of the glamorous world of the film industry. 20th Century Fox has optioned ***The Trouble With Girls*** for development as a live-action feature film. To make sure that the adaptation is done right, series creators **Will Jacobs** and **Gerard Jones** have the first-rewrite option on the screenplay. ***CSN*** will bring you more news about the status of the film project as it becomes available.

SNAKE-EYES STRIKES IN GI JOE

Snake-Eyes, probably the most popular Joe in the ***GI Joe*** line-up, will be the star of a three-part story running through ***GI Joe #94, #95, & #96*** during September, October, and November. The storyline, subtitled "Warrior Reborn," will bring about permanent changes in Snake-Eyes and his relationship with the Joes. Snake-Eyes finds himself cut off from the G.I. Joe hierarchy and isolated from his friends in the trilogy. This leads him to single-handedly launch an attack against Cobra, deep in their own territory. **Larry Hama, Mark Bright,** and **Randy Emberlin** are the illustrators for the trilogy. **Andy Kubert** is doing the stunning covers for the three issues--and we all enjoy every opportunity we can get to see more Kubert art!

RIP OFF SCHEDULES A FIRE SALE

Fire Sale is a book with a cause: in this case, the one-shot is a fundraiser to help **Larry Todd** recover from a disastrous fire that wiped out his house and his possessions. A variety of artists have contributed to this one-shot, including **Mark Bode, Richard Corben, Trina Robbins, Dan O'Neill, Steve Leialoha, Sharon Rudahl, Paul Mavrides, Jay Kinney, and Larry Todd** himself, who presents a four-page account of the events surrounding the blaze. The one-shot will also feature work by the late **Vaughn Bode**. The 32-page black and white comic is priced at $2.50, and should be available in October.

COMIC SHOP NEWS
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NEWSBRIEFS

LIST PRICE DOESN'T ALWAYS MEAN THE SAME THING...

A coupie of weeks ago, ***CSN*** told you about Eclipse's upcoming ***Batman & Me*** release. ***Batman & Me*, Bob Kane**'s autobiography, is being made available in four different editions: a standard softcover, a standard hardcover, a signed and numbered hardcover, and a signed and numbered hardcover with an original illustration by Bob Kane. When ***CSN*** reported the prices on those publications, we were utilizing information supplied in a publication that Eclipse supplies to retailers and consumers. As it turns out, Eclipse has created an all-new pricing structure for this book, and the information that ***CSN*** passed on was misleading and erroneous.

Eclipse *did* list the price of the signed edition as $100 and the price of the signed edition with a piece of Bob Kane artwork as $250; however, what Eclipse did *not* make clear was that these are not *list prices* at all; comic shops will have to pay these prices or more for the books, so it will be impossible for any shop to sell them at these prices without losing money.

"We had two choices," a spokesman at Eclipse said. "We could either put a very high list price on these books or put a lower list price and offer a very small discount." As it turns out, the discount they offered to national distributors was small enough that distributors offered the book at a wholesale cost that equalled the full "list price."

Many shop owners are disappointed and upset with the new discount structure, since it means that in spite of Eclipse's published statement that the book carries a list price of $250, that is *not* a retail price of the book. The $100 edition is offered to retailers at a very modest discount--approximately a quarter of the standard discount given for Eclipse books--and it most probably will not be sold at the unrealistic "list price" either. ***CSN*** apologizes for passing along this misinformation few weeks ago; shop owners who took advance orders for the book at the "list price" will probably not be able to honor those orders, due to this no-discount/ low-discount policy.

SHE-HULK'S CRYING FOWL

Steve Gerber takes over the writing honors on ***She-Hulk*** beginning in mid-October with ***She-Hulk #10***, joining the new art team of **Brian Hitch** and **Bob Wiacek**. ***She-Hulk*** fans already know that the book has built quite a reputation for its offbeat humor and its habit of breaking the established comic book rules by acknowledging that the characters know that they're in a comic book. That's not unknown territory to Gerber, who has utilized a lot of the same tricks in his career. Speaking of Gerber's career, perhaps we should remind you that his best-known creation was a bit offbeat in his own right: Howard the Duck, that offbeat hero trapped in a world he never made, is a Gerber brainchild. That Gerber baby will be dropping in for a guest appearance in ***She-Hulk #10***, heralding Gerber's stint as writer of the series. Howard the Duck fans haven't had many opportunities to see their favorite fowl in comics recently, so don't blow this chance!

PENGUIN GETS HIS OWN OPUS

The Penguin is one of the oldest members of Batman's Rogue's Gallery, but he has been often relegated to the role of villainous buffoon in the past. The details of the Penguin's origin in ***Secret Origins Special #1*** revealed a more ominous, diabolical Penguin, however--and ***Detective Comics #610***, set for November 23rd release, continues the trend. "Ode to a Penguin," the **Alan Grant-Norm Breyfogle-Steve Mitchell** story featured in that issue, presents readers with the death of the Penguin. Don't worry, though; he rises from the grave and begins to plot against Gotham City, with only Batman standing in his way. This is a much more vicious Penguin than you might expect, so don't think this will be just another lightweight story.

3-D ZONE GEARED UP FOR ROBOT LOVE

Welcome to the machine: ***3-D Love #26***, on sale in November, will focus on ***Robot Love 3-D***. This special issue will present classic 1950's space opera, replete with ornate robots, pulchritudinous women, stalwart heroes, and needle-nosed rocketships. "Robot Love 3-D has something for everyone," 3-D Zone publisher **Ray Zone** said. "It features the top art of great science fiction artists like **Wally Wood, Murphy Anderson, Virgil Finlay**, and **Ed Emshwiller**, along with some of the best good girl art ever created for comics. Also, the work looks great in 3-D." The latter quality is very important for Zone, who painstakingly selects only the most 3-D-adaptable work for reprinting in his 3-D Zone series.

Everett Raymond Kinstler, Joe Kubert, Murphy Anderson, and **Wally Wood** are the artists represented in this collection of galactic adventure. The cover is derived from a classic Murphy Anderson painting from the Fifties. In addition to the comics material, there will be a bonus section featuring 3-D renditions of pages from the pulps, including illustrations by **Virgil Finlay, Ed Emshwiller,** and **Murphy Anderson**.

For those who prefer to *wear* 3-D rather than to read it, 3-D Zone will also feature a ***Betty Page 3-D T-shirt*** featuring a large 3-D image of pin-up queen Page on an all-white 100% cotton t-shirt.

The ***Betty Page 3-D T*** will sell for $14.95 and will include one pair of 3-D glasses; if you need more than that so that your friends can all admire your wardrobe, you're on your own.

SPIDEY MASTERWORKS FEATURES A BONUS

Marvel Masterworks has proven to be quite a hit with Marvel fans, featuring ten hard-to-find issues from the early days of the Marvel Age of Comics in quality hardcover for only $29.95. If the series has been a hit before, then ***Marvel Masterworks #10***, on sale on November 2nd, is sure to be even more popular. ***Marvel Masterworks #10: Amazing Spider-Man*** features ***Amazing Spider-Man #21-30***, just like you'd expect. But this book also has quite an impressive bonus feature: it reprints the legendary ***Spider-Man Annual #1*** featuring Spider-Man against the Sinister Six, a heaping helping of his worst villains. This Lee-Ditko Annual is one of the most fondly-remembered Annuals from the 1960's, and it'll be offered in its entirety in this volume at no additional charge. As always, the ***Marvel Masterworks*** features high-quality reprints in full-color, re-colored for this higher-quality format (but the original comics are used as coloring guides, so you won't find any dramatic changes here). Each hardcover comes complete with a five-color dustjacket. Don't miss 'em!

TROLLORDS GETS INFANTILE

A parent, unable to cope with the financial and personal pressures of her infant child, leaves it with a trio who find that taking care of a baby isn't as easy as they had thought. Sounds like it might make a good movie? Well, **Scott Beaderstadt, Paul Fricke,** and **Len Strazewski** think it should make a great comic book--and that's why they're using that plot as the basis of ***Trollords: Death and Kisses #3***. Trollords taking care of a baby? That's right; it seems that some teenage runaways felt that they were unable to raise the baby properly, so they have chosen to leave it on Kelly's doorstep--and Harry, Larry, and Jerry become fill-in parents. Look for the fun in October, courtesy of Apple Comics.

The Amazing Spider-Man
Another Marvel Super-Spectacular!
Co-Featuring:
The Human Torch and The Beetle!
Who says this isn't the Marvel Age of Comics!

The Walking Dead

COMING IN SEPTEMBER • AIRCEL

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CSN SPOTLIGHT

Rob Liefeld INTERVIEW!

BY BRETT BROOKS

Rob Liefeld is one of the up-and-coming artists in the comics field. His past credits include the very popular ***Hawk and Dove*** *mini-series from DC and numerous fill-in issues of various other titles from both Marvel and DC. Currently, Rob is slated to begin the penciling chores on Marvel's* ***New Mutants.*** *Rob took some time from his busy art schedule to talk with* ***CSN's*** *Brett Brooks about* ***New Mutants*** *and other projects he's working on.*

What can you tell us about New Mutants?

Well, I can tell you that as far as I'm concerned, it begins with issue 86. The first issue is an Acts of Vengeance story. I'm coming in the middle of a pretty long storyline-- The Mutants in Asgard--and, after that, The Vulture, The Tinkerer and Nitro combine forces to battle Rusty and Skids, who are imprisoned due to events in the Asgard storyline. Rusty and Skids are serious injured due to this conflict, which is complicated by the intervention of Freedom Force. All in all, it gets pretty bad. This wraps up a lot of what's been happening.

The issue after that gets the kids back on Earth, and this starts the introduction of some new characters. There are lots and lots of new characters who are being introduced into ***New Mutants.***

How did you end up getting this book?

Bob Harras, the editor on the book, asked me some time ago if I was interested in taking over the book, and I told him, "Sure!" So he called me and offered me the book; when we got to talking, I told him my opinion of the book, which is basically that this is the most untapped of all the mutant titles. I think some of the mutant books have exhausted their resources. This book hasn't even begun, and I'm really excited. I was looking for something to sink my teeth into, and this seemed like the opportunity.

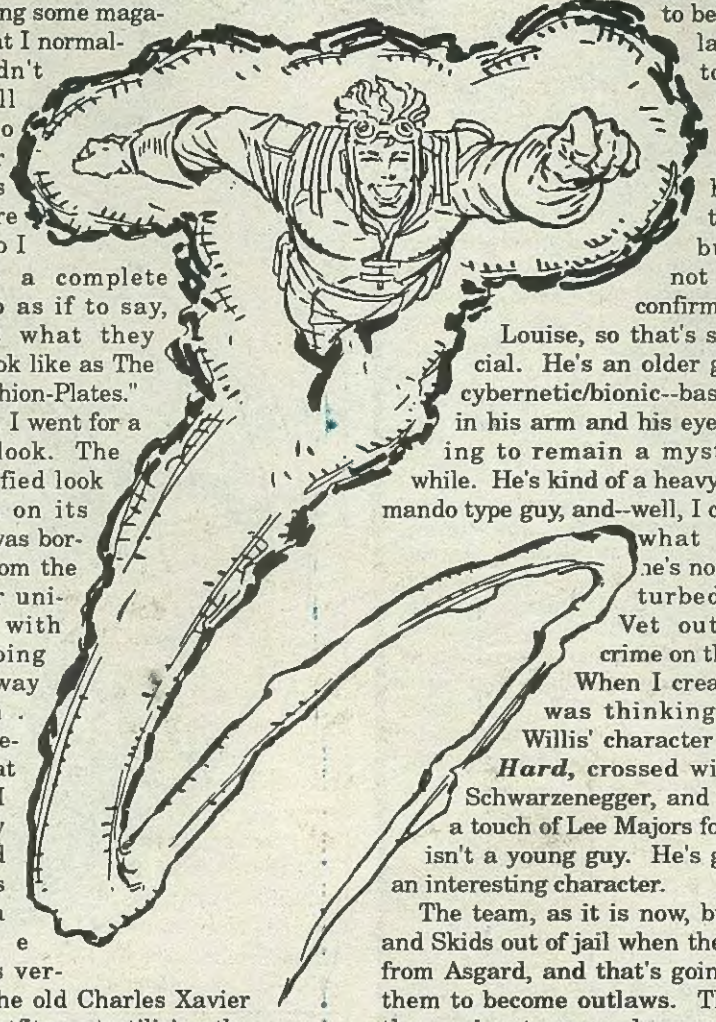
I had been offered several other titles, which, for one reason or another, never panned out. I would say yes, and the current team would decide over the weekend that they really didn't want to leave, and it got to the point of being ridiculous. I really wanted to get my teeth into a series, especially after Hawk and Dove. I really wanted to go on and do something else. And that's where Bob Harris came in; he was great. He asked if I would do some work with him, and I did. He kept telling me to stick with him and something would turn into a series. I really owe him a lot.

The changes that are going to be in store for this book are numerous. I feel that, in six months, people will barely be able to recognize this as the same book.

The first thing I said when I got the book was, "Let me redesign their costumes." I tried to come up with some definition for these characters. It was hard to pin down, because these kids aren't costumed crime-fighters; they're *not* superheroes. I don't see them as, "We're the ***New Mutants*** and we're on the scene." They seemed to be something else. So, I called up Bob and asked, "who the heck *are* these guys? Are they adventurers or what?" And, basically, it kept coming back around to the fact that they were *students.* Not normal students, but more students who are learning to cope with these unusual abilities that they possess. I sent Bob, oh, probably thirty or forty character designs.

You're trying to come up with a completely new look for the book then?

Well, yeah, kinda. There were at least four completely different approaches for the look of the team that I sent to Bob. There were ten or twelve drawings in each group trying to get a certain "look" for the characters. I started with a sort of ***21 Jump Street*** approach; kids just wearing fashion. I thought that maybe they should just wear really hip clothes. One thing about this book is that I'm not too far removed from these kids' ages-- I'm not fifteen or sixteen, but I feel that I can relate to them. So, I found myself plugging into MTV more and buying some magazines that I normally wouldn't buy, all trying to look for fashions that were "hip." So I sent in a complete work-up as if to say, "this is what they would look like as The New Fashion-Plates."



Then, I went for a unified look. The first unified look fell flat on its face; it was borrowed from the X-Factor uniforms, with the X going all the way down. Then I decided that what I really wanted to do was create a more Nineties version of the old Charles Xavier X-Men outfits--not utilizing the yellow and the black, just making something that would have a fashion sense about it but would still look like a costume. So those were the ones that I sent in and, though he liked everything, Bob said, "Let's go with these." Then we tried different modifications on the costumes, y'know, making them just right. You've probably seen some of the costume sketches in a recent issue of Marvel Age, but the thing is, they didn't even use half of the sketches.

So what's the status on these guys?

I called up Louise Simonson-- the writer of the ***New Mutants***-- and asked pretty much the same question, "So what are we going to do here?" At the time, Bob was calling me up and saying, "Ok, there's this, this, and this new character, and we want to do this, this, and this with them."

There are going to be at least two adult figures who are going to be entering the book. There is this one guy who is more of a shady character who, I feel, is going to prove to be real popular-- I refer to him as Cable. Bob has said that he likes the name, but I have not heard any confirmation from Louise, so that's still unofficial. He's an older guy who is cybernetic/bionic--basically just in his arm and his eye--who's going to remain a mystery for a while. He's kind of a heavy-duty commando type guy, and--well, I can tell you what he's *not*: he's not some disturbed Vietnam Vet out fighting crime on the streets. When I created him, I was thinking of Bruce Willis' character from ***Die Hard,*** crossed with Arnold Schwarzenegger, and I threw in a touch of Lee Majors for luck. He isn't a young guy. He's going to be an interesting character.

The team, as it is now, busts Rusty and Skids out of jail when they get back from Asgard, and that's going to cause them to become outlaws. The team is then going to go underground; that's where they will meet up with Cable. Cable is very urban. The cybernetic things fit the character, they look good on him, but he is still very urban. Cable then decides to utilize these kids for his own purposes as a kind of strike force.

I think that this is great, because it gets back to the question, "What are these kids?" It gives them a definite motive. And one other thing, is that, at the very end of my first issue, we introduce the New Brotherhood of Evil Mutants. The leader of this group is very much like Cable--very urban-commando. This bad guy is very high-tech. Louise had told me the New Mutants don't have a Magneto or a Dr. Doom, no arch-villain, so we wanted to create one. I am a firm believer that a hero is only as good as his villains.

One of my favorite characters, Spider-Man, has one of the best, if not *the* best, rogues' galleries in comics. Batman, Superman, and the FF come close, but Spidey's got just great villains. Not only are they visually dynamic, but they're *interesting* as well, and that's what I'm aiming for. I was just trying to find an outlet for some creative energy when I created this guy and his young Brotherhood, and Bob called me up and said, "We love all of them." My first reaction was, "Great! I'll send some more!" None of my second round saw print in Marvel Age-- Cable and the new bad guy were in that second batch. I think these two characters are going to make this book a lot more interesting.

This new Brotherhood is kind of a Mutant terrorist group, and they end up protesting Rusty and Skids being held by the government. By protesting, I mean that they blow up this building in Washington, D.C. *Boom,* no more building--it's gone! They demand that the kids be released or this Mutant terrorist group will make another move; from there the ball will really get rolling. Louise has told me that the New Mutants will be doing a lot of traveling, lots of globe-hopping. I think there going to be on the run most of the time. This whole year has got me really excited; this book has got me really excited.

My attitude is: roll over X-Factor, roll over X-men, we're coming up on your heels! No matter how happy anybody else was to be working on this book, I know they weren't as happy as I am. No matter how much Brett Blevins liked this job, I like it *more!* Its an opportunity to take untapped characters with lots of potential and do something with them. All this time, ***X-Factor*** and ***X-Men*** have taken the limelight, but I think that in the coming year, people are going to take notice of the ***New Mutants***. We're going to make people happy with this book. If people don't like some of the changes made, hey!, we'll get rid of them, and make some new changes. Hopefully, any change that happens will at least generate discussion-- and that in itself is *something.*

What do you feel are your best qualities artistically?

I think that one of my strengths lies in design. I'm always doodling something. I'm out at dinner, and there's that napkin staring me in the face, and so, *whoop!*, there's a sketch! I'll be driving behind a car, look up and see the name of the car, and think, "Hey! That's a good name!" I can't control it. I look

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up and say, "The Wall, now there's a name...and the Door, *yeah*!" So I make a character called the Door. It's a never-ending process. That's what I think my strength lies in.

When they asked me to do design work for the book, I was in heaven. I really didn't want to do the Mutants as they had been done before. I think that ***New Mutants*** is a book that people really want to like, and I've talked to Louise, and she's as enthusiastic as I am!

What else are you working on?

New Mutants is my main project for the year, but I'm doing some other stuff that won't see print for a while. I'm doing some stuff for ***Marvel Comics Presents***, a Beast eight-parter that was written by newcomer named Scott Lobdell. Scott's very good, and I'm excited to be working on this. When I heard about this, I called up and begged to be given this story, because I absolutely *love* the Beast.

So, if you could get him in New Mutants you would be thrilled, right?

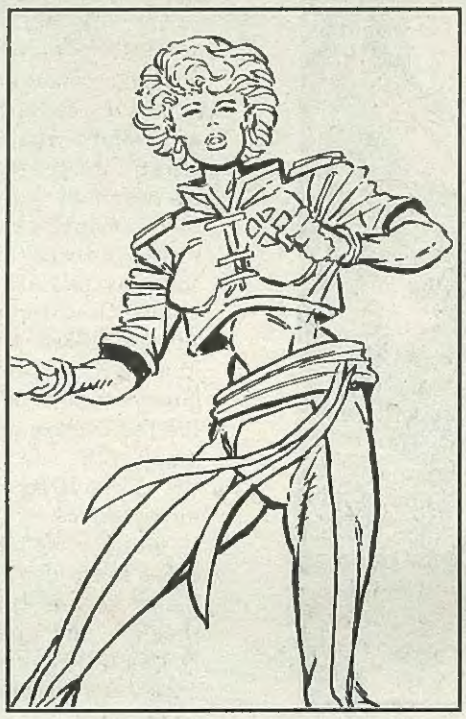
Actually, before they introduced Cable and some of the more adult characters, I was going to try to swing it--y'know, "Hey, the Beast is kind of a teacher ...maybe he could train them and be in every issue...?" But when I heard about this Beast serial, I knew I wanted to be on it. So, they've sent me the first three installments, and I've completed the first part already. It's a real interesting story. It reveals some stuff about Xavier, and when he first formed the X-Men, and it paints a different picture than we're used to. He wasn't always the nicest guy, and didn't always have the nicest intentions. As the writer put it, "Come on, this is a guy that took all these kids out of there teenage-college environments and put them on the front line against people like Magneto." I had never thought about that. It goes into some of the things that Xavier did to keep the X-Men with him, but that's just part of it. The story features the Beast against *everybody*. It's got the Red Ghost and his Super Apes, and that leads him over to Belgium and Germany.

Lots of Globe-hopping in your books, I've noticed.

Yeah, I love it! One of the first things I asked Louise was, "Can we have the New Mutants go to Muir Island?" Let's get them over to Scotland. And how about the Savage Land? Can we take them there?

What was the situation with Hawk and Dove?

Oh, I loved the mini-series. When I first started work in 1987, my attitude was, "I've got to make some money," so I was thrilled to get a bonus book from DC. That's is how I met Barbara and Karl Kesel. They told me they were going to redo Hawk and Dove, and were looking for an artist. I asked if I could read the plot, and they gave me a copy to look over. I remember that I read the proposal, and my eyes bugged out. This was cool! I was really excited, so I went home and worked up a bunch of samples and sent them in. Then I waited, and I never heard a thing-- not one word.

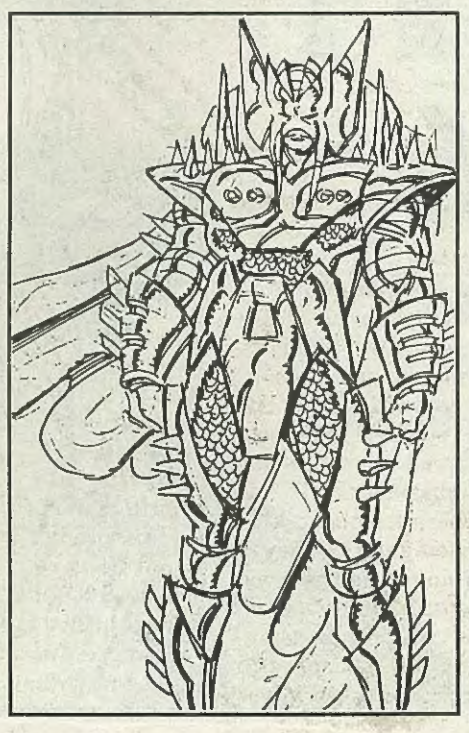


About three months later I got a call from Andy Helfer asking me to do some Green Lantern stuff, and I said "sure." A couple of days later, Mike Carlin called me and told me that it had been decided a long time ago that I was to be the ***Hawk and Dove*** artist.

The mini-series came out nice; it was a lot of fun. I considered myself lucky to get ***Hawk and Dove,*** but what really knocked me back was the fan reaction. I was happy, but I was also taken aback. I was still very green when I did that work. I hope that now my work on ***New Mutants*** will be as much fun as that was. I would love to do something with ***Hawk and Dove*** again some day, but I don't see that happening in the near future.

What are the plans for the future?

Hey, ***New Mutants***! I plan on doing it for a long, long time. I think fans respond better to a long run on a book as opposed to someone who does, say, seven issues and then leaves for other projects. There are times when people have to pull out of projects for creative differences or personal problems; being a professional, I can understand, but I think, to really make a dent on anything, you have to be there for awhile. I think of Byrne and Austin on ***X-Men,*** or Marv Wolfman and George Perez on ***Teen Titans***, or McFarlane on ***Spider-Man***--these people stayed on the books for a long time, at least two years. Twenty-four issues is a good body of work that you can look at and say, "Y'know, I remember that Byrne run on ***FF,*** or that McFarlane run on ***Spidey***." Deadlines permitting, I'll be on ***New Mutants*** until... I don't know when. This year's just beginning; who knows what's going to happen next year?



What is going to happen next year?

Well, there are some characters that haven't been approved yet, but I think that some new blood in the team itself is imminent. There's a new character slated named Cougar who I think may generate the same sort of excitement that Wolverine did when he first came on the scene. He's the type of character who naturally brings out the fans' "ooh, ahh" response.

I want to make this book the hottest book on the market. I know that won't be easy, and I don't make that statement lightly. I mean, we are going up against books that have long-standing consistent runs and numbers behind them.

I will be penciling the covers, and, for at least a while, Todd McFarlane will be inking them, which I think should make for an interesting combination. I met Todd about a year ago and we hit it off pretty well. He extended the offer to work together doing something like this, which is good, because I was scared to ask. He called Bob Harras, and Bob called me to find out I had any problems with McFarlane inking my covers, to which I said, " No problem!" Todd has been generous enough to work this into his schedule, and I think that it's going to be great. Todd has a neat inking style; I'm looking forward to seeing what he does with my stuff.

I don't think that an inker has been set for the ***New Mutants*** book yet, but I'm hoping that it's someone whose style meshes really well with mine. I think that a clean line inker works well with my style. That style requires a very crisp line. The crisp line could come from anybody, but some people can do it better than others.

Aren't you doing an issue of What If?

Oh yeah! I'm illustrating the next issue of ***What If?*** ; it's got Wolverine in it, and it's really exciting. The story is written by Jim Valentino; Jim

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and I work really well together. We shared a studio together for about six months. He's doing several ***What If?***s and the new ***Guardians of the Galaxy*** series for Marvel.

The ***What If*** came about when the two of us decide to do a real kick-butt Wolverine story! And, ever since I was a little kid and found out that he was this Weapon-X guy, I was like, "What if this guy joined SHIELD?" I always thought that it would be so cool! I thought Wolverine would look great with Nick Fury and the Black Widow. I was ten or twelve at the time.

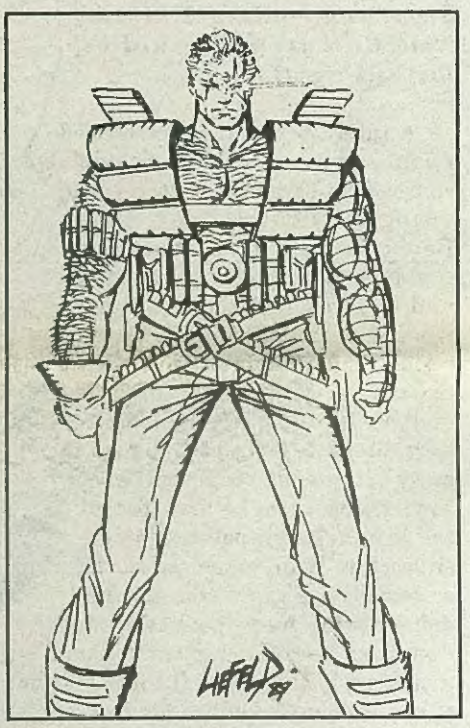
This year, Craig Anderson, the editor of ***What If?,*** came out here for Christmas, and because he was in the area, he met with Jim. Jim took me along, so I said, "Hey! How about if we did a 'What If Wolverine was in SHIELD' story?" He told us to get moving on it. I had to get some annuals out of the way, and Jim had some stuff to finish up, but we finally got to it. We got Scott Williams to ink it, it looks great! He's an inker who could ink me any day of the week! He really knows what he's doing, which is better than I can say for myself most of the time!

I think that issue is a real success. This is a real Wolverine story, not Wolverine the philosopher, or some guy calling himself Patch. This is Wolverine the way I remember him. We wanted to see Wolverine taking ninety people and kicking them all over the place; we're even giving him a gun!

I'm also doing a ***Soviet Super Soldiers*** story for ***Marvel Comics Presents***. This is a very ambitious project. The writer on this is Fabian Nicieza, who is a great guy. This is very, very ambitious. It concerns all the different factions of the Supreme Soviets from the ***Captain America*** stories, the original Soviet Super Soldiers--Darkstar, Vanguard, Ursa Major, those guys--and some cool creations from an ***X-Factor Annual***. It also has a bunch of new, nasty, ruthless super-agents. The ***Marvel Comics Presents*** story sets up an ongoing series. I won't be doing the series, though.

What's your opinion of the field at the moment?

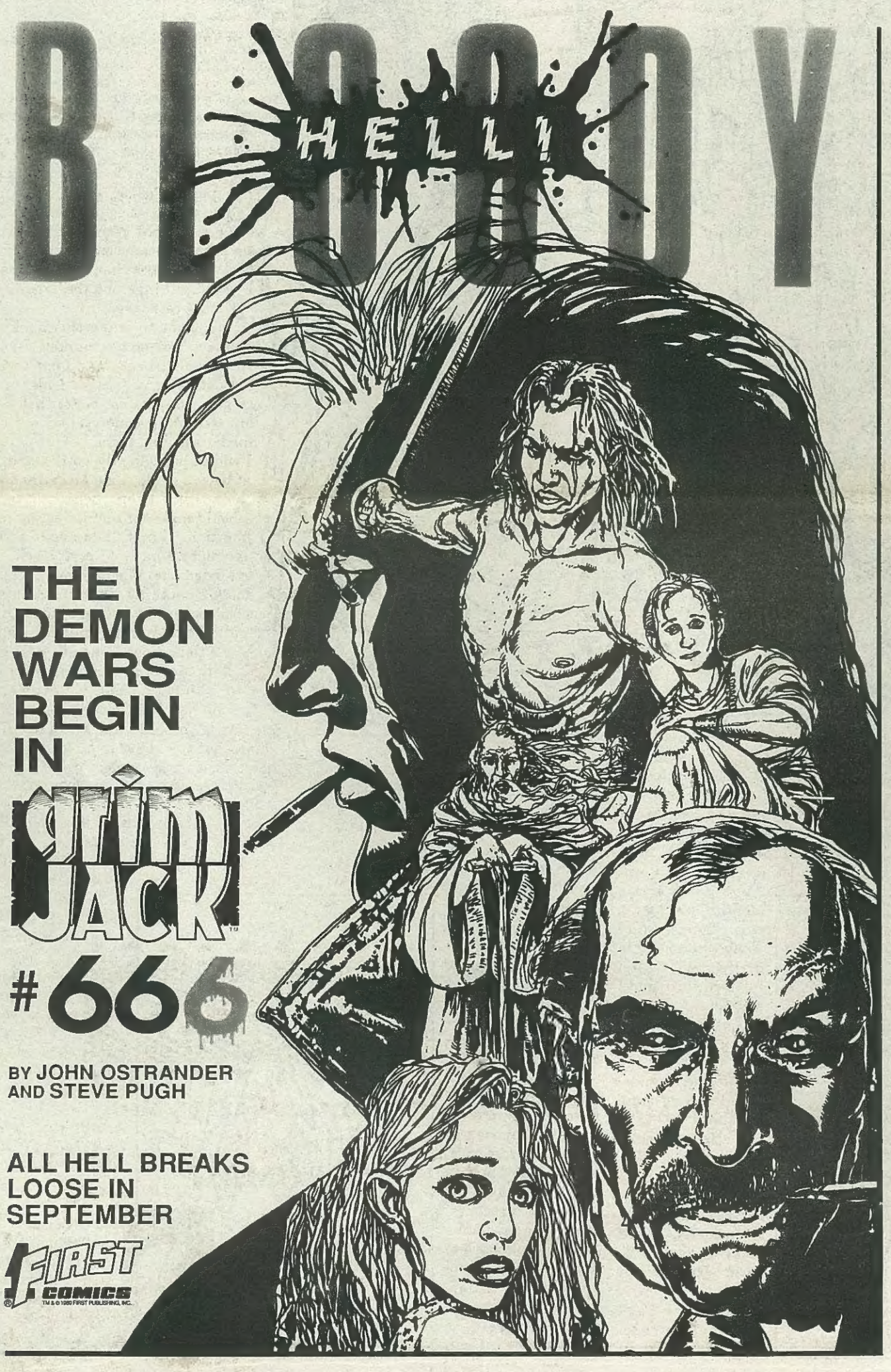
I think that, right now, there is a tendency in comics for lots of guys to look at the prestige-format books and let that lure them away from monthly newsprint books. The lure of that nice glossy paper and the prospect of big bucks draws people away. I think that those books are great, and I want to do something like that at some point, but not until I'm good and ready. By the time I get to that format, I want it to really sing. I want to utilize that format to its fullest.



I was approached to do the ***Power Man*** mini-series that Dave Michelinie and Bob Layton are doing. It was a darn good plot, but it was in prestige format, and while I think that my art is good, I don't feel that I'm ready for it yet. I want to mature with my art, and not step into that format prematurely.

I think that the guys doing the monthly grind, producing the twenty-two page comics are fading away. I want to take my hat off to guys like Jerry Ordway, John Byrne, and all the others who are still in the trenches. Sure, they dabble in graphic novels, but they're still in there producing comics like the type that I grew up with. I hope that kids will someday look back and say, "Hey, how about that long run Byrne did on ***Avengers West Coast***?" I think that it's just as important that we have these guys out there doing this monthly stuff. It's the backbone of comics. I'm glad so many of the new guys are taking over as the old guys go off to do these prestige format series.

I really like talking with the fans, because I consider myself a big-time fan. I like to keep in tune with the fans, what they like and what they don't. Hopefully, this will enable me to give them what they want in books like ***The New Mutants***.

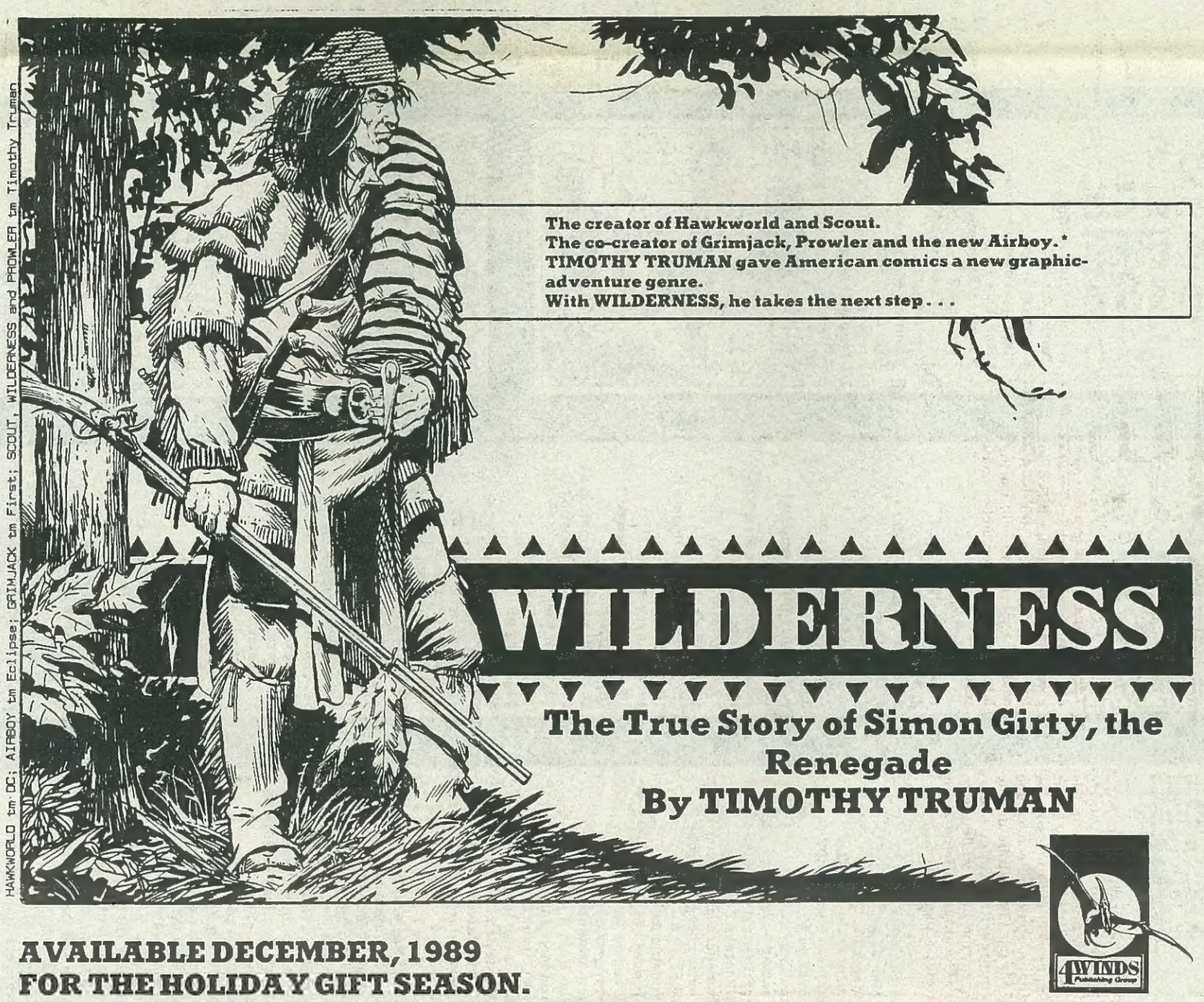


CSN QUICKLIST

The upcoming comics quicklist is a listing of scheduled titles and the dates that they should arrive in comics shops across the country. That doesn't mean that the books will always be in your shop on the date listed: some publishers ship from different parts of the country, and the farther away the publisher is from your local comic shop, the longer it will take the books to get to you.

Each entry presents the title and number of the book, followed by the release date; if a title doesn't have a scheduled release date, we don't give you a date. After that is the Publisher of the comic and the price. This quicklist presents the titles that are supposed to ship during the rest of September. A complete checklist of titles due in October will appear in ***CSN 119***.

❑***Adventures of Superman 460*** 9/28 DC $1
❑***Akbar & Jeff's Guide to Life TPB*** Pantheon $6.95
❑***Akira 13*** 9/28 Marvel $3.50
❑***Albedo Novel 1*** Thoughts & Images $6
❑***Aliens II 2*** Dark Horse $2.25
❑***Animal Man 17*** 9/28 DC $1.50
❑***Appleseed: Book Three 2*** 9/28 Eclipse $2.75
❑***Armor 9*** Continuity $2
❑***Avengers 311*** 9/21 Marvel $1
❑***Batman 431*** 9/28 DC $1
❑***Bell's Theorum 3: Contact*** Catalan $10.95
❑***Betty's Diary 30*** 9/21 Archie .95
❑***Big Black Kiss 1*** Vortex $3.75
❑***Blackhawk 8*** 9/28 DC $1.50
❑***Blind Fear 4*** Eternity $1.95
❑***Brenda Starr, Girl Reporter TPB*** Eternity $10
❑***Caliber Presents 5*** Caliber $1.95
❑***Cerebus Bi-Weekly 23*** Aardvark-Vanaheim $1.25
❑***Checkmate 22*** 9/28 DC $1.50
❑***Classic X-Men 41*** 9/28 Marvel $1.25
❑***Complete Pogo Comics Volume 1*** 9/21 Eclipse $7.95
❑***Conan 226*** 9/21 Marvel $1
❑***Conan Saga 32*** 9/28 Marvel $2.25
❑***Critters 45*** Fantagraphics $2
❑***Damage Control II 1*** 9/28 Marvel $1
❑***Dark Horse Presents 35*** Dark Horse $1.95
❑***Delta Tenn 11*** Big City $1.50
❑***Destroyer 2*** 9/21 Marvel $2.25
❑***Detective 608*** 9/28 DC $1
❑***Dick Tracy Weekly 103*** Blackthorne $2.50
❑***Dick Tracy Weekly 104*** Blackthorne $2.50
❑***Doctor Strange 11*** 9/28 Marvel $1.50
❑***Donald Duck 277*** Gladstone .95
❑***Doom Patrol 28*** 9/28 DC $1.50
❑***Downtime GN*** 4Winds $8.98
❑***Dragonlance 13*** 9/21 DC $1.50
❑***Dragonstar GN*** Caliber $14.95
❑***E-Man 1*** 9/28 Comico $2.75
❑***Edge 4*** Greater Mercury $2
❑***El Diablo 4*** 9/21 DC $1.50
❑***Excalibur 16*** 9/21 Marvel $1.50
❑***Fantastic Four 334*** 9/28 Marvel $1
❑***Firkin the Cat 1*** Last Gasp $2.50
❑***Fission Chicken 2*** Fantagraphics $2
❑***Forgotten Realms 4*** 9/21 DC $1.50
❑***GI Joe 94*** 9/21 Marvel $1
❑***Grips 1*** Greater Mercury $2
❑***Gun Fury 9*** Aircel $1.95
❑***Hawk & Dove 6*** 9/21 DC $1
❑***Headless Horseman 2*** Eternity $2.25
❑***Hellblazer 24*** 9/21 DC $1.50
❑***How Sluggo Survives TPB*** Kitchen Sink $7.95
❑***Incredible Hulk 363*** 9/21 Marvel $1
❑***Iron Man 250*** 9/28 Marvel $1.50
❑***Law of Dredd 6*** Quality $1.50
❑***Lea: The Confessions of Julius Antoine 1*** Fantagraphics $9.95
❑***LEGION '89 10*** 9/28 DC $1.50
❑***Legion of Super-Heroes Great Darkness Saga TPB*** 9/28 DC $17.95
❑***Lt. Blueberry 2: Ballad For a Coffin GN*** 9/21 Marvel $14.95
❑***Mai the Psychic Girl GN 4*** 9/28 Viz $16.95
❑***Marvel Age 82*** 9/21 Marvel .75
❑***Marvel Comics Presents 37*** 9/21 Marvel $1.25
❑***Marvel Masterworks 9: Avengers*** 9/28 Marvel $29.95
❑***Marvel Tales 231*** 9/21 Marvel $1
❑***Mayhem 4*** Dark Horse $2.50
❑***MAZE Agency 8*** Innovation $1.95
❑***Mickey Mouse 254*** Gladstone .95
❑***Mister Miracle 10*** 9/21 DC $1
❑***Moon Knight 8*** 9/28 Marvel $1.50
❑***Mr. X 6*** Vortex $2
❑***Mysterious Traveller GN*** 9/28 Eclipse $9.95
❑***The 'Nam 38*** 9/28 Marvel $1.50
❑***Nausicaa of the Valley of Wind Book II*** 1 9/28 Viz $2.95
❑***New Titans 60*** 9/21 DC $1.75
❑***Newstralia 3*** Innovation $1.95
❑***Nexus Legends 9*** 9/21 First $1.50
❑***Nightbreed 1*** 9/28 Marvel $1.95
❑***Nino-Visions 1*** Innovation $8.95
❑***Northguard Book Two 1*** Caliber $1.95
❑***Photo-Journal Guide to Comic Books HC*** Gerber $145
❑***Police Academy 3*** 9/21 Marvel $1
❑***Post Brothers 16*** Vortex $2
❑***Power of the Atom 18*** 9/28 DC $1
❑***Punisher 27*** 9/21 Marvel $1
❑***Punisher War Journal 12*** 9/28 Marvel $2.25
❑***Realm 20*** Caliber $1.95
❑***Revengers 9*** Continuity $2
❑***Roachmill 7*** Dark Horse $1.75
❑***Robotech II: The Malcontent Uprisings 2*** Eternity $1.95
❑***Robotech II: The Sentinels 10*** Eternity $1.95
❑***Robotech II: The Sentinels HC*** Eternity $20
❑***Roger Rabbit: Resurrection of Doom GN*** 9/21 Marvel $8.95
❑***Rogue Trooper 36*** Quality $1.50
❑***Sable 23*** 9/28 First $1.95
❑***Samuree 9*** Continuity $2
❑***Sandman 11*** 9/28 DC $1.50
❑***Scimidar Book I TPB*** Eternity $9.95
❑***Score 1*** 9/21 Piranha $4.95
❑***Shadowmasters 3*** 9/21 Marvel $3.95
❑***SHIELD 5*** 9/21 Marvel $1.50
❑***Shuriken: Cold Steel 3*** Eternity $1.95
❑***Silver Surfer 31*** 9/21 Marvel $1.50
❑***Spectacular Spider-Man 158*** 9/28 Marvel $1
❑***Spicy Tales 12*** Eternity $2.25
❑***Spirit 59*** Kitchen Sink $2
❑***Squalor 2*** 9/21 First $2.75
❑***Star Blazers 5*** 9/21 Comico $2.50
❑***Star Trek 2*** 9/21 DC $1.50
❑***Star Trek: The Next Generation 2*** 9/28 DC $1.50
❑***Starman 16*** 9/28 DC $1
❑***Stormwatcher 4*** 9/21 Eclipse $2
❑***Straw Men 3*** Innovation $1.95
❑***Superman 37*** 9/21 DC .75
❑***Swamp Thing 90*** 9/28 DC $1.50
❑***Team Nippon 4*** Aircel $1.95
❑***Teenage Mutant Ninja Turtles 25*** Mirage $1.75
❑***Thor 411*** 9/28 Marvel $1
❑***3-D Zone 24: 3-D War*** 3-D Zone $2.50
❑***Thrilling Science Tales 1*** AC $3.50
❑***Toyboy 10*** Continuity $2
❑***Transformers 60*** 9/28 Marvel $1
❑***Trouble With Girls 7*** Eternity $1.95
❑***2000 AD 39*** Quality $1.50
❑***Veronica 5*** 9/21 Archie .95
❑***Walking Dead 1*** Aircel $2.25
❑***Wally Wood Sketchbooks TPB*** 9/28 Eclipse $9.95
❑***Warlock Five Book II 4*** Aircel $2
❑***What If? 7*** 9/21 Marvel $1.25
❑***Wonder Woman 36*** 9/17 DC $1
❑***X-Factor 48*** 9/28 Marvel $1


The creator of Hawkworld and Scout.
The co-creator of Grimjack, Prowler and the new Airboy.*
TIMOTHY TRUMAN gave American comics a new graphic-adventure genre.
With WILDERNESS, he takes the next step . . .
WILDERNESS
The True Story of Simon Girty, the Renegade
By TIMOTHY TRUMAN
4WINDS Publishing Group
AVAILABLE DECEMBER, 1989
FOR THE HOLIDAY GIFT SEASON.
HAWKWORLD tm DC; AIRBOY tm Eclipse; GRIMJACK tm First; SCOUT, WILDERNESS and PROWLER tm Timothy Truman

CSN CHARTS

TOP 50 COMICS

CSN's Top Seller charts are based on figures supplied by the two major distributors, Diamond Distributors and Capital City Distribution, as well as figures supplied by a cross-section of comics specialty shops. The distributor's figures represent retailer orders placed on the titles, while the information obtained from stores represents books sold.

1. Batman 440
2. X-Men 253
3. X-Men 254
4. Detective Comics 606
5. Detective Comics 607
6. Wolverine 17
7. Excalibur 15
8. Amazing Spider-Man 325
9. Secret Origins Special 1
10. X-Factor 47
11. Punisher War Journal 11
12. Justice League Europe 7
13. What If? 6
14. Punisher 26
15. Justice League America 31
16. Avengers West Coast 51
17. Avengers 310
18. New Mutants 82
19. She-Hulk 8
20. Iron Man 249
21. New Titans 59
22. Web of Spider-Man 57
23. Daredevil 273
24. Marvel Universe Update 6
25. Spectacular Spider-Man 157
26. SHIELD 4
27. Star Trek 1
28. Silver Surfer 30
29. Captain America 363
30. Classic X-Men 40
31. Fantastic four 333
32. Thor 410
33. Incredible Hulk 362
34. Marvel Comics Presents 34
35. Marvel Comics Presents 35
36. Moon Knight 6
37. Action Comics 646
38. Superman 36
39. Adventures of Superman 459
40. Alpha Flight 77
41. Green Arrow 25
42. Quasar 3
43. LEGION '89 9
44. Teenage Mutant Ninja Turtles 45. Flash 31
46. Hawk and Dove 5
47. Nth Man 5
48. Aquaman 5
49. Avengers Spotlight 25
50. Wonder Woman 35

TOP DOLLAR COMICS

The following comics, graphic novels and trade paperbacks were given Top Dollar ratings based on the dollar volume of the books sold (or expected to sell) during late August and September sales period.

1. Wolverine 17
2. Batman 440
3. Secret Origins Special 1
4. Excalibur 15
5. X-Men 253
6. X-Men 254
7. Detective Comics 606
8. Detective comics 607
9. Punisher War Journal 11
10. New Titans 59
11. Amazing Spider-Man 325
12. What If? 6
13. X-Factor 47
14. She-Hulk 8
15. Marvel Universe Update 6
16. SHIELD 4
17. Star Trek 1
18. Justice League Europe 7
19. Punisher 26
20. Justice League America 31
21. Avengers West Coast 51
22. Moon Knight 7
23. Classic X-Men 40
24. Avengers 310
25. New Mutants 82
26. Iron Man 249
27. Web of Spider-Man 57
28. Daredevil 273
29. Spectacular Spider-Man 157
30. Teenage Mutant Ninja Turtles 23
31. Alpha Flight 77
32. Gregory
33. Silver Surfer 30
34. Captain America 363
35. Marvel Comics Presents 34
36. Marvel Comics Presents 35
37. Fantastic four 333
38. Marvel Fanfare 47
39. Destroyer 1
40. Thor 410
41. Green Arrow 25
42. LEGION '89 9
43. Forgotten Realms 1
44. Incredible Hulk 362
45. Lone Wolf & Cub 28
46. Shadow Strikes 2
47. Forgotten Realms 2
48. Nam 37
49. Quasar 3
50. Nightmare on Elm Street 2

TOP 10 BLACK & WHITE COMICS

1. Teenage Mutant Ninja Turtles 23
2. Destroyer Magazine 1
3. Nightmare on Elm Street 2
4. Black Kiss 11
5. Robotech: Malcontent Uprisings 1
6. Lone Wolf & Cub 28
7. Cerebus 122
8. Beautiful Stories For Ugly Children 3
9. Gregory
10. Punisher Magazine 3

TOP TEN NON-COMICS

The Top Ten Non-Comics is based on the number and not dollar value. This category includes graphic novels, hardcovers, trade paperbacks, portfolios, etc. It includes books that actually were on sale during the August sales period.

1. Batman Collectors Card Set 2
2. Batman Button Set 3
3. Dark Knight Returns
4. Punisher: Intruder
5. Greatest Batman Stories Ever Told
6. Night of the Mary Kay Commandos
7. Elektra Saga
8. Greatest Joker Stories Ever Told
9. Hawkman TPB
10. Lt. Blueberry GN 1